





## Major Acquisition

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Just before the Magazine went to press the museum announced the acquisition of *The Dream* (*La Rêve*), a major painting from 1931 by the Spanish master Salvador Dalí (1904–1989) (oil on canvas, John L. Severance Fund 2001.34).



## Current Exhibitions

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Cover: Detail of the Muromachi period screen *Horses and Grooms in the Stable*, in *Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art* (ink, color, and gold on paper; each 146 x 349.6 cm, Edward L. Whittemore Fund 1934.373.1–2)

### **Antioch: The Lost Ancient City**

*North Exhibition Gallery, through June 3*

A Late Classical metropolis brought to life through a wealth of artifacts

Sponsored by National City

### **Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art**

*North Exhibition Gallery, July 15–September 16*

A rare opportunity to see the complete collection of these spectacular objects

### **The Model Wife**

*South Exhibition Galleries, May 27–August 5*

Images from a relationship of unique complexity and depth

### **Inventive Impressions: 18th- and 19th-Century French Prints**

*South Exhibition Galleries, August 26–October 28*

Two centuries of technical advance sparked by artistic imagination

### **French Master Drawings from the Collection of Muriel Butkin**

*South Exhibition Galleries, August 26–October 28*

Many unknown works by major masters, gathered by a discerning collector

### **Javier Silva Meinel Photographs**

*Gallery 105, May 26–August 1*

Native people of Peru

### **David Stephenson Photographs**

*Gallery 105, August 4–October 10*

Elegant, elemental images of sidereal motion

### **Cleveland Builds an Art Museum, 1884–1916**

*Lower Level/Education*

Photos and drawings from the archives document the 1916 building's design and construction





## From the Director

Dear Members,

Illustrated on the facing page is a major addition to our holdings in 20th-century art. This exciting new acquisition gives our collection the major Surrealist painting it has lacked till now: Salvador Dalí's *The Dream*, one of his most compelling expressions of unconscious thought. It's on view in gallery 237 for the next few months.

Meanwhile, you have only a few days until *Antioch: The Lost Ancient City* closes on June 3. Admission is free for members, \$5 for the general public. Opening July 15 is *Unfolding Beauty: Japanese Screens from the Cleveland Museum of Art*, a celebration of the museum's renowned collection. Because these works are so sensitive to light—and because we have so many great screens—the entire display will be reinstalled August 13 to present an entire second exhibition. No tickets needed. The free members preview is all day Saturday, July 14; the ticketed party is at 7:00.

Another summer exhibition, this one in the South Galleries, is *The Model Wife*, whose punning title suggests a fine gathering of works by nine great photographers who photographed their wives. Note that there are quite a few nude subjects.

Don't miss a special conference on Latino arts, all day Saturday, June 16, with lectures, gallery tours, and performances exploring Latin themes.

Many members were unpleasantly surprised by sold-out parking the week after Easter Sunday. We are sorry for any inconvenience, but sadly cannot predict with certainty the number of visitors for any

given day. Still, we are studying the parking situation in order to provide the best possible service.

For many Clevelanders, summer brings to mind two beloved events: Parade the Circle Celebration on Wade Oval and Summer Evenings in the outdoor courtyard. June 9 is parade day, and I urge one and all to come enjoy this spectacle in which so many communities participate.

Summer Evenings are highlighted by an expanded world music program called Carnevale. Other musical events include excellent classical music programs from Baroque to contemporary, featuring national artists and local heroes. The popular (and free) live jazz and blues concerts in the courtyard are every Wednesday and Friday evening from 6:00 to 9:00. The film program brings a selection of fine recent movies plus one of those events we love to present whenever we can: a classic silent film with live musical accompaniment. See the 1924 version of *Peter Pan* with music by the 11-piece Flower City Society Orchestra, June 29 at 7:30. Lectures and gallery talks explore collections and exhibitions, and hands-on art activities delight children and families. Please accept our invitation—we hope to see you here often this summer.

Sincerely,

Katharine Lee Reid, Director

The parade is only the beginning: spend the whole afternoon in activities on Wade Oval at Parade the Circle Celebration, Saturday, June 9.





**Unfolding Beauty:  
Japanese Screens  
from the Cleveland  
Museum of Art**

July 15–September 16  
Promotional support  
provided by WCLV  
95/5

Catalogue supported by  
the Toshiba International  
Foundation

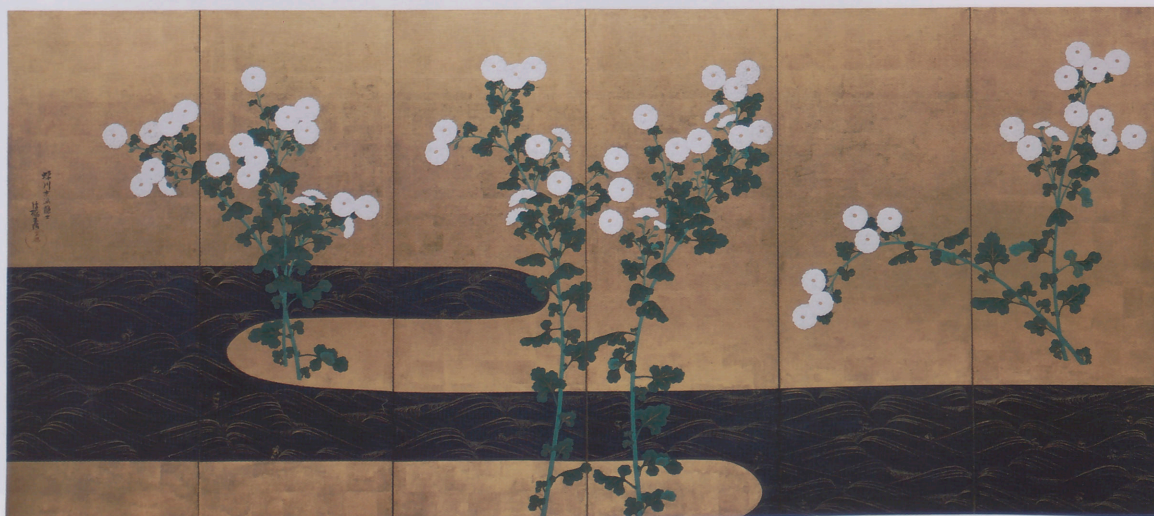
# Discovering Japanese Screens

**W**estern interest in Japanese folding screens (*byōbu*) began in the latter decades of the 19th century, about the same time Japanese prints casually appeared as packing material for three-dimensional objects sent to Paris. International expositions in Vienna, Philadelphia, and Paris included Japanese pavilions that fascinated a public unfamiliar with but curious about the Orient. The arrangement of forms on *byōbu*, especially where they might elide across panel borders, was perhaps the single most important visual characteristic of this engaging format.

Functional practicality also helped widen the audience for folding screens. The typical six-fold *byōbu* is approximately five feet high and 12 feet wide when opened. This surface could effectively hide a residence's service areas such as kitchen and hallways, or separate a living room from an adjoining study in a well-appointed house or apart-

ment. Likewise, it could be conveniently folded so as to show only two or four panels to prevent cold winter drafts or to hide a fireplace in summer. By the early 20th century, *byōbu* had become a desirable furnishing in upper-class European and American homes. Judging from photographs and museum inventories, however, it is clear that by and large the *byōbu* arriving in America were undistinguished as Japanese works of art. Only the benefactors of Boston's Museum of Fine Arts and the Freer Gallery of Art in Washington collected well, by Japanese standards.

Here in Cleveland, no *byōbu* of note entered the museum until curator Howard Hollis was able to purchase *Horses and Grooms in the Stable* in 1934 (see cover). An eminently Japanese-style painting executed in carefully orchestrated mineral pigments that describe a powerful military leader's stable together with numerous retainers in his employ, it represents one of the finest pair of screens





Made for the Hopkins family of San Francisco in 1878–80 by the Herter Brothers firm, one of 19th-century America's pre-eminent furniture makers, this

fire screen's pictorial imagery is based on Japanese bird and flower paintings. It may be seen in gallery 232 (gilded wood, painted and gilded wood panels,

embossed paper, 131.8 x 76.2 x 58.3 cm, The Severance and Greta Millikin Purchase Fund 1997.58).



outside Japan. It is also the oldest known example of this noble subject, one that provides an engaging view of life in later medieval Japan. Samurai culture preferred traditional Chinese subject matter, among which the bird and flower genre ranked high for its inherently pleasing visual subject. The 16th-century bird and flower *byōbu* pictured here are also representative of the type of decorative screens purchased by Americans for their homes and then donated to public museums, though examples from later centuries are much more common.

This summer the museum will exhibit its Japanese folding screen collection in two distinct rotations, enabling conscientious visitors to see virtually our entire holdings in an eight-week period. In the permanent galleries of Japanese art, those *byōbu* that could not be accommodated in the special exhibition gallery will be shown—also in two rotations. Then, being light-sensitive works of

art, our folding screens will be returned to storage for a much-needed rest, reappearing in modest future gatherings with ceramics, lacquerware, and hanging scrolls that change every three or four months.

■ Michael Cunningham, Curator of Japanese and Korean Art



Each of these 16th-century six-fold screens lost its mate. However, in the 17th century they were joined together to form a new pair. Now known as Birds, Trees, and Flowers, they have remained together through changes of ownership and environment. Done in ink and color on gilded paper, they are among the finest Momoyama period (1573–1615) examples of their kind in a Western collection (each 155.5 x 340 cm, Gift of William G. Mather 1948.128.1–2).



Most *byōbu* in Western collections date to the later years of the Edo period (1615–1868), as do this pair of six-fold screens from the late 18th to early 19th century. The composition of Chrysanthemums by a Stream is both daring and pleasing (ink and color on gilded paper, each 163.2 x 369.9 cm, Gift of the Hanna Fund 1958.206.1–2).





Among Edward Weston's best known works are his close-up, formal portraits of Charis Wilson's nude body, with their sculptural emphasis on line, shape, and balance (1934, gelatin silver print, 9.2 x 11.7 cm, courtesy Center for Creative Photography, University of Arizona).

# Married to the Muse



## The Model Wife

through August 5  
Promotional support  
provided by Northern  
Ohio LIVE, 90.3 WCPN,  
and 89.7 WKSU



Through pose, costume, and props, Adolph de Meyer transformed his baroness wife into an idealized, stylized depiction of youth, beauty, and innocence. He described this image from c. 1896 as "a nymph of the woods—daughter of a faun and a goddess" (platinum print, 35.5 x 28 cm, courtesy G. Ray Hawkins Gallery, Santa Monica).

A revelatory exhibition currently on view at the museum examines the work of nine photographers who documented their wives. Characterized as "a simple idea" by the show's curator, Arthur Ollman, director of the Museum of Photographic Arts in San Diego, the concept nevertheless acts like a key to unlock a treasure chest of stunning images. Some 150 prints chronicle a century of photographic history and describe a major aspect of each artist's career, surely evidenced in its most private and intimate state. These nine men—Baron Adolph de Meyer (1868–1946), Alfred Stieglitz (1864–1946), Edward Weston (1886–1958), Harry Callahan (1912–1999), Emmet Gowin (b. 1941), Lee Friedlander (b. 1934), Masahisa Fukase (b. 1934), Seiichi Furuya (b. 1950), and Nicholas Nixon (b. 1947)—photographed their spouses over many years, creating large bodies of work.

In addition to their common subject, the individual series are further intertwined by the inspiration the earlier photographers provided for the later ones. These pictures tell two stories, one psychological and emotional and the other formal and technical. Over time, the photographs describe changing attitudes about marriage and the depiction of one's wife. The portraits increasingly reveal the model's character, both physical and personal.

The exhibition starts with the Edwardian aristocrat Baron Adolph de Meyer, who photographed Baroness Olga periodically throughout their marriage from 1896 until her death around 1937. With an accomplished pictorial style emphasizing soft focus and inventive lighting, he produced exquisite prints of his wife, documenting their life of privilege and style. Rooted in the 19th century, de Meyer's approach was to render the baroness opulently dressed and carefully positioned, projecting staged expressions that reflect a superficial and narrow range of emotions.

The methodology of photographing one's spouse changed radically with Alfred Stieglitz's landmark photographs of Georgia O'Keeffe, a collaboration lasting almost two decades and producing some 350 remarkable images. Abandoning the fashionable pictorial style, Stieglitz championed a straightforward approach emphasizing sharp focus, form and texture, and clear illumination. Working intuitively, he captured O'Keeffe's many moods, his portraits becoming more complex, dramatic, and ambiguous. At times Stieglitz was exceptionally expressive and frank about O'Keeffe's physical attractiveness to him.

Clearly Stieglitz's formal style and his uncanny ability to render his relationship with O'Keeffe with a high degree of honesty, revelation, and poet-



Alfred Stieglitz often monumentalized Georgia O'Keeffe by shooting from low angles, encouraging dramatic poses, and emptying the picture frame of extraneous imagery (1920, palladium print, 9 x 11.8 cm, courtesy the J. Paul Getty Museum, Los Angeles).



ry was a touchstone for others in this exhibition. However, it was left to a later generation of photographers (Friedlander, Gowin, and Nixon) to fully explore Stieglitz's idea for the most honest portrait—an extended photographic observation recording a partner's many moods and physical changes. Simultaneously, this chronicle would also provide a history of the photographer's artistic development.

Artists who engage in the long-term, collaborative portrayal of a spouse have a greater knowledge of and responsibility toward their subjects than those who intermittently hire a model. At its best, such a collaboration produces results that convey a sense of regard, respect, and revelation of personality. Although many photographers have made studies of their partners, fewer have expanded their initial interest to span decades of recording their marital relationships. None has done it more successfully than these nine.

■ Tom E. Hinson, Curator of Photography

One of the most relentless experimenters in 20th-century photography, Harry Callahan used his wife, Eleanor, as a primary source of inspiration from 1945 to the early 1960s. After her birth in 1950, their daughter Barbara joined this unique photographic endeavor in which Callahan combined his interest in formal exploration with the desire to examine his private life and personal feelings about his family (1953, gelatin silver print, 19.4 x 24.5 cm, courtesy Pace/MacGill Gallery, New York).





## Inventive Impressions: 18th- and 19th-Century French Prints

August 26–October 28

# Inventive Impressions

**D**uring the 18th and 19th centuries French printmakers experimented continuously, developing or exploiting new techniques. In the 18th century, when printmakers searched for ways to print tone, the desire to emulate drawing media spurred innovation. By 1757 the *mattoir* had been developed, a tool with toothed points of varying thicknesses set at irregular intervals and angles, which pitted the metal printing plate to imitate the texture of chalk drawings. Chalk-manner etching and engraving was quickly adopted by Louis-Marin Bonnet to copy François Boucher's colorful and popular pastel drawings, such as *Head of a Woman*. Printing several colors from an equal number of plates demands perfect registration. Bonnet was the first to use pins, placed through holes near the plate edges, to align each plate accurately during successive printings. He was also the first to succeed in developing a formula for a stable white ink that would not discolor when exposed to light. He utilized this discovery to create beautiful chalk-manner works printed in black and white ink on blue paper.

In 1772 Jean-François Janinet refined the tools used for chalk-manner prints, using denser

clusters of minute points that abraded the copper-plate to leave delicately textured surfaces capable of catching just enough ink to print in filmy layers of color. The delicate passages of tone in these *lavis-manner* prints duplicate airy washes of ink or watercolor, and started a new fashion in color prints. Janinet also printed gold frames around the images, a technique borrowed from Bonnet (and which was illegal, because printmakers were not among the trades officially allowed to use gold leaf).

Experimentation continued into the 19th century. Although earlier Giovanni Castiglione had made monotypes, Edgar Degas and his friend Vicomte Ludovic Lepic reinvented the technique. Degas became the undisputed master of printing drawings executed on an unworked metal plate. From 1874–84 he made about 200 black ink monotypes, concentrating on theatrical performances and brothel scenes. A trip to Burgundy in the autumn of 1890 led to a group of some 60 monotypes of landscapes executed during the next two years in oil paint. One of these, *Esterel Village*, exemplifies how Degas, rather than describing actual topography, suggested forms with indefinite, blurred

Simulating the texture of a chalk drawing, Bonnet's *Head of a Woman* from c. 1771 captures the spontaneous, light touch of Boucher's hand (color chalk-manner etching and engraving, 41.5 x 35.7 cm, Dudley P. Allen Fund 1996.6).





Degas liked monotype because, unlike drawing on absorbent paper, ink or paint can be manipulated for a while on a metal plate. When the painted plate is covered with paper and run through a printing press, the pressure causes the paint to smear so that the result is somewhat unexpected, as in *Esterel Village* from 1890–93 (30 x 39.9 cm, Gift of The Print Club of Cleveland 1966.177).



masses of color. These truly startling monotypes—evocations of imaginative recollection, and the most freely executed of all of Degas's work—hover on the brink of abstraction.

It was also during the 19th century that the new technique of lithography developed—culminating in the 1890s, the golden age of color lithographs in France. A profusion of fine printers, publishers, dealers, exhibitions, and artists' organizations devoted to original printmaking stimulated an explosion of color lithography which reached an

extraordinary degree of refinement and technical virtuosity. This spurred the popularity of posters and artists like Henri Toulouse-Lautrec, a gifted draftsman who excelled at designing arresting lithographs. *May Milton*, one of his boldest compositions, illustrates Lautrec's innovative style based on a dynamic pattern of flat, simplified, brightly colored shapes and dramatic silhouettes. These posters, advertising Parisian performers, were also considered fine art and were framed for display. An astute observer of character and physiognomy, Lautrec captured the life of a decadent era in his radically concise, vigorous representations.

■ Jane Glaubinger, Curator of Prints

*May Milton* was an English dancer with a pale, serious face and strong chin who appeared at the Moulin Rouge, one of Paris's most popular café-concerts, wearing a young woman's white dress with puff sleeves. Lautrec's color lithograph poster from 1895 was made to advertise her tour of the United States (79.5 x 61.3 cm, Mr. and Mrs. Lewis B. Williams Collection 1952.10).







# June

S M T W T F S

1 2  
3 4 5 6 7 8 9  
10 11 12 13 14 15 16  
17 18 19 20 21 22 23  
24 25 26 27 28 29 30

EVENTS



- T** Tickets required  
216-421-7350
- V** Sign-language  
interpreter
- \$** Admission  
charge (most films  
\$6, CMA members  
\$4; most  
Carnevale concerts  
\$14, CMA  
members \$11;  
other events vary—  
please check  
listings)
- R** Reservation  
required
- P** Parade-related  
fees vary; see  
specific listings

Above: BookWars,  
June 1.

Above right:  
Himalaya, June 27

**Reminder:**  
Sign your kids up  
for summer Mu-  
seum Art Classes  
(five weeks starting  
the week of June  
26) any time up to  
June 20. Call the  
Ticket Center.

**1 Friday**  
**Highlights Tour**  
1:30

**Contemporary**

**Art** 6:00

gallery talk

**Basic Parade**

**Workshop** 6:00–

9:00 **P**

**Blue Lunch** 6:00–

9:00 jump swing

and blues in the

courtyard

**BookWars** 7:30

film **\$**

**2 Saturday**

**Batik** 10:00–12:30

parade workshop **P**

**Stilt dancing**

(novice) 10:00–

12:30 parade work-

shop **P**

**Highlights Tour**

1:30

**Basic Parade**

**Workshop** 1:30–

4:30 **P**

**Stilt dancing**

(advanced) 1:30–

4:30 parade work-

shop **P**

**3 Sunday**

**Highlights Tour**

1:30 **V**

**Basic Parade**

**Workshop** 1:30–

4:30 **P**

**5 Tuesday**

**Highlights Tour**

1:30

**6 Wednesday**

**Highlights Tour**

1:30

**The Ed Michaels**

**Jazz Quartet**

6:00–9:00 in the

courtyard

**Frame Up!** 7:30

gallery talk

**What's Cooking?**

7:30 film **\$**

**Chamber Music**

**of Margaret**

**Brouwer** 7:30

Jeannette Sorrell,

harpichord; Sandra

Simon, soprano;

Leon Bates, piano;

Alice Weinreb, flute;

and others

**7 Thursday**  
**Highlights Tour**  
1:30

**8 Friday**

**Highlights Tour**

1:30

**Tales from India**

5:30 storytelling

**Contemporary**

**Art** 6:00

gallery talk

**Larry Patch and**

**the Buddy**

**Griebel Quartet**

6:00–9:00 jazz in

the courtyard

**Eva Yerbabuena**

**Flamenco Dance**

**Company** 7:30

Carnevale

performance **\$**

**What's Cooking?**

7:30 film **\$**

**9 Saturday**

**All-day Drawing**

**Workshop** 10:30–

4:00 **R \$**

**Parade the**

**Circle** 11:00–4:00

parade at noon

**Highlights Tour**

1:30

**10 Sunday**

**Highlights Tour**

1:30

**12 Tuesday**

**Highlights Tour**

1:30

**13 Wednesday**

**Highlights Tour**

1:30

**Cats on Holiday**

6:00–9:00 swamp

pop in the courtyard

**Byzantine**

**Byzantium** 7:30

gallery talk

**An Everlasting**

**Piece** 7:30 film **\$**

**The Violin Music**

**of Igor**

**Stravinsky** 7:30

Rolf Schulte, violin

with James Winn,

piano

**14 Thursday**  
**Highlights Tour**  
1:30

**15 Friday**

**Highlights Tour**

1:30

**Tales from Africa**

5:30 storytelling

**The KingBees**

6:00–9:00 blues in

the courtyard

**Gina Gibney**

**Dance** 7:30

Carnevale

performance **\$**

**An Everlasting**

**Piece** 7:30 film **\$**

**16 Saturday**

**The Latin Millen-**

**nium** 9:00–5:00

conference **R \$**

**Highlights Tour**

1:30

**17 Sunday**

**Highlights Tour**

1:30

**Bugs Take Shape**

2:00–4:30 Family

Express workshop

**19 Tuesday**

**Mandala Work-**

**shop Begins**

10:00 **R \$**

**Highlights Tour**

1:30



**20 Wednesday**  
**Highlights Tour**  
1:30

**Ohio Archaeol-**

**ogy** 5:00 video

**Summer Breeze**

5:00–7:30 Family

Express workshop

**Mr. Downchild**

**and the House**

**Rockers** 6:00–

9:00 blues in the

courtyard

**Armor** 7:30

gallery talk

**Tigerland** 7:30

film **\$**

**Axel Strauss,**

**violin with Carl**

**Cranmer, piano**

7:30 works by J. S.

Bach, Schoenberg,

and Gershwin **\$**

**21 Thursday**

**Highlights Tour**

1:30

**22 Friday**  
**Highlights Tour**  
1:30

**Circle Sampler**

**Camp** 1:45–4:45

**R \$**

**Egyptian**

**Mythology** 5:30

storytelling

**The Calvin**

**Stokes Quartet**

6:00–9:00 jazz in

the courtyard

**Karen Gabay**

**and Raymond**

**Rodriguez** 7:30

Carnevale

performance **\$**

**Tigerland** 7:30

film **\$**

**23 Saturday**

**Highlights Tour**

1:30

**24 Sunday**

**Highlights Tour**

1:30

**26 Tuesday**

**Museum Art**

**Classes Begin**

10:15–11:45 or

1:30–3:00 **R \$**

**Symbolism in Art**

10:30 gallery talk

**Highlights Tour**

1:30

**27 Wednesday**  
**Highlights Tour**  
1:30

**Trade and**

**the Bronze-**

**Age Aegean**

5:00 video

**Summer Breeze**

5:00–7:30 Family

Express workshop

**Charged Par-**

**ticles** 6:00–9:00

jazz fusion

**Greece and**

**Rome** 7:30 gallery

talk

**Himalaya** 7:30

film **\$**

**Good Company**

7:30 vocal ensemble

with instrumentalists,

Karen Weaver,

director

**28 Thursday**  
**Highlights Tour**  
1:30

**29 Friday**

**Highlights Tour**

1:30

**Circle Sampler**

**Camp** 1:45–4:45

**R \$**

**Celtic Mythology**

5:30 storytelling

**The Paradise**

**Jazz Band** 6:00–

9:00 New Orleans

jazz in the courtyard

**Peter Pan** 7:30

film w/live music **\$**

**30 Saturday**

**Museum Art**

**Classes Saturday**

**Session Begins**

10:15–11:45 or

1:30–3:00 **R \$**

**Highlights Tour**

1:30







# July

S M T W T F S  
1 2 3 4 5 6 7  
8 9 10 11 12 13 14  
15 16 17 18 19 20 21  
22 23 24 25 26 27 28  
29 30 31

**1 Sunday**  
**Highlights Tour**  
1:30

**3 Tuesday**  
**19th-Century American Art**  
10:30 gallery talk  
**Highlights Tour**  
1:30

**4 Wednesday**  
Museum closed

**5 Thursday**  
**Highlights Tour**  
1:30

**6 Friday**  
**Highlights Tour**  
1:30

**Storytelling** 6:00  
Tales from China  
**The Eddie**  
**Baccus Quartet**  
6:00–9:00 jazz in the courtyard  
**Chitresh Das Company** 7:30  
Carnevale performance  
**Hip Hip Hurrah!**  
7:30 film

**7 Saturday**  
**All-day Drawing Workshop**  
10:30–4:00  
**Highlights Tour**  
1:30

**8 Sunday**  
**Highlights Tour**  
1:30

**10 Tuesday**  
**Still-Life Painting**  
10:30 gallery talk  
**Highlights Tour**  
1:30

**11 Wednesday**  
**Highlights Tour**  
1:30  
**Mayan Archaeology** 5:00 video  
**Summer Breeze**  
5:00–7:30 Family Express workshop  
**The Model Wife**  
6:00 lecture by Arthur Ollman  
**Blues DeVille**  
6:00–9:00 blues in the courtyard  
**Picasso's Blues**  
7:30 gallery talk  
**Titanic Town** 7:30 film  
**Michelle Hradecká, organ**  
7:30 works by Bach, Couperin, and Messiaen

**12 Thursday**  
**Highlights Tour**  
1:30

**13 Friday**  
**Highlights Tour**  
1:30

**Greek Mythology**  
5:30 storytelling  
**The Vision of Japanese Art**  
6:00 lecture by Henry Adams  
**The Susan Hesse Quartet** 6:00–9:00  
jazz in the courtyard  
**Alessandra Belloni and Company** 7:30  
Carnevale performance  
**Titanic Town** 7:30 film

**14 Saturday**  
**Members Day**  
10:00–5:00  
*Unfolding Beauty*  
**Highlights Tour**  
1:30

**Members Party**  
7:00–10:00  
*Unfolding Beauty*

**15 Sunday**  
**Highlights Tour**  
1:30

**Creative Kimonos** 2:00–4:30  
Family Express workshop

**17 Tuesday**  
**Unfolding Beauty**  
10:30 gallery talk  
**Highlights Tour**  
1:30

**18 Wednesday**  
**Highlights Tour**  
1:30

**Archaeology of the Southwest United States**  
5:00 video  
**Unfolding Beauty**  
5:00–7:30 Family Express workshop  
**Rare Blend** 6:00–9:00  
jazz fusion in the courtyard  
**Unfolding Beauty**  
7:30 gallery talk  
**Not of This World**  
7:30 film  
**Kent/Blossom Music Chamber Orchestra** 7:30  
Steven Smith, director

**19 Thursday**  
**Highlights Tour**  
1:30

**20 Friday**  
**Circle Sampler Camp** 1:45–4:45

**Japanese Folktales** 5:30  
storytelling  
**The Japanese Influence in American Painting** 6:00 lecture by Henry Adams  
**The Roberto Ocasio Tropical Jam** 6:00–9:00  
jazz in the courtyard  
**Altan: Song of the Red Crow**  
7:30 Carnevale performance  
**Not of This World**  
7:30 film

**21 Saturday**  
**Highlights Tour**  
1:30

**22 Sunday**  
**Highlights Tour**  
1:30

**23 Monday**  
**Theater Arts Camp Begins**  
10:00

**24 Tuesday**  
**Frame Up!** 10:30  
gallery talk  
**Highlights Tour**  
1:30

**25 Wednesday**  
**Highlights Tour**  
1:30  
**The Arrhephori on the Athenian Acropolis** 5:00  
video

**Unfolding Beauty**  
5:00–7:30 Family Express workshop  
**The Mark Gridley Quartet**  
6:00–9:00 jazz in the courtyard  
**Poems in Pattern** 6:30  
lecture by Marjorie Williams

**The Model Wife**  
7:30 gallery talk by curator Tom Hinson  
**The Bridge** 7:30 film  
**Cavani QuartEtc.**  
7:30 Annie Fullard and Mari Sato, violin; Kirsten Docter, viola; Merry Peckham, cello with Marsha Ferriotto, viola and Paul Cox, marimba

**26 Thursday**  
**Highlights Tour**  
1:30

**27 Friday**  
**Performing Arts Workshop** 10:00–4:00  
**Highlights Tour**  
1:30  
**Circle Sampler Camp** 1:45–4:45

**More Japanese Folktales** 5:30  
storytelling  
**The Japanese Influence in American Architecture** 6:00  
lecture by Henry Adams  
**dbc** 6:00–9:00 folk funk in the courtyard  
**The Bridge** 7:30 film

**28 Saturday**  
**Highlights Tour**  
1:30

**29 Sunday**  
**Highlights Tour**  
1:30

**31 Tuesday**  
**Highlights Tour**  
1:30



Above right: The Bridge, July 25 and 27.

Below: Hip-Hip Hurrah!, July 6







# August

S M T W T F S

1 2 3 4  
5 6 7 8 9 10 11  
12 13 14 15 16 17 18  
19 20 21 22 23 24 25  
26 27 28 29 30 31

## 1 Wednesday Highlights Tour

1:30  
**Mysteries of the Snake Goddess**

5:00 video  
**Unfolding Beauty**

5:00–7:30 Family  
Express workshop  
**Eye to Eye with Frans Hals** 6:00  
lecture by Kenneth Bé

**The Mike Petrone Quartet**  
6:00–9:00 jazz in the courtyard  
**Unfolding Beauty**  
7:30 gallery talk  
**The Art of Amália** 7:30  
film \$

## 2 Thursday Highlights Tour

1:30  
**3 Friday Highlights Tour**  
1:30

**Japanese Folktales** 5:30  
storytelling  
**The Allure of the East** 6:00 lecture by Henry Adams  
**The Cliff Habian Quartet** 6:00–9:00 jazz in the courtyard  
**Rokia Traore: Music of Mali** 7:30 Carnevale performance \$  
**The Art of Amália** 7:30  
film \$

## 4 Saturday Theater Arts Camp Performance

1:00–3:00  
**Highlights Tour**  
1:30

## 5 Sunday Highlights Tour

1:30 ✓

## 7 Tuesday Highlights Tour

1:30

## 8 Wednesday Highlights Tour

1:30  
**Reconstructing the Past** 5:00  
video  
**Unfolding Beauty**  
5:00–7:30 Family  
Express workshop  
**The Skip Gibson Quartet** 6:00–9:00  
jazz in the courtyard

**A Perfect Gem of Art** 6:30 lecture by Michael Komanecky  
**The Motifs of Georgia O'Keeffe** 7:30  
gallery talk  
**Simon Magus** 7:30 film \$

## 9 Thursday Highlights Tour

1:30

## 10 Friday Highlights Tour

1:30  
**Greek Mythology**  
5:30 storytelling  
**The John Richmond Swingtet** 6:00–9:00 jazz in the courtyard  
**Simon Magus** 7:30 film \$

## 11 Saturday All-day Drawing Workshop

10:30–4:00 \$ \$  
**Highlights Tour**  
1:30

## 12 Sunday Highlights Tour

1:30  
**Ikebana Demo**  
2:00 Ingrid Luders

## 14 Tuesday Highlights Tour

1:30

## 15 Wednesday Highlights Tour

1:30  
**Fieldwork at Sardis** 5:00 video  
**Unfolding Beauty**  
5:00–7:30 Family  
Express workshop  
**Cleveland Tumbadors** 6:00–9:00  
jazz in the courtyard  
**Imagining West Lake** 6:30 lecture by Matthew McKelway  
**Unfolding Beauty**  
7:30 gallery talk  
**New York in the Fifties** 7:30 film \$

## 16 Thursday Highlights Tour

1:30

## 17 Friday Highlights Tour

1:30  
**Tales from Africa**  
5:30 storytelling  
**The Trisha O'Brien Quintet**  
6:00–9:00 jazz in the courtyard  
**Music and Dance of Vietnam** 7:30  
Carnevale  
performance \$  
**New York in the Fifties** 7:30 film \$



## 18 Saturday Highlights Tour

1:30

## 19 Sunday Highlights Tour

1:30  
**Screen Scenes**  
2:00–4:30 Family  
Express workshop

## 21 Tuesday Highlights Tour

1:30

## 22 Wednesday Highlights Tour

1:30  
**Monastery Churches in Byzantium** 5:00  
video  
**Unfolding Beauty**  
5:00–7:30 family  
express workshop  
**The Greg Bandy Quartet** 6:00–9:00 jazz  
**Symbolism in Art**  
7:30 gallery talk  
**The Personals**  
7:30 film \$

## 23 Thursday Highlights Tour

1:30

## 24 Friday Highlights Tour

1:30  
**Tales from China**  
5:30 storytelling  
**The JT-4** 6:00–9:00 jazz in the courtyard  
**Tango Argentina!** 7:30  
Carnevale  
performance \$  
**The Personals**  
7:30 film \$

## 25 Saturday Highlights Tour

1:30

## 26 Sunday Highlights Tour

1:30

## 28 Tuesday Highlights Tour

1:30

## 29 Wednesday Highlights Tour

1:30  
**Artifacts from the Royal Tombs of Ur** 5:00 video  
**Unfolding Beauty**  
5:00–7:30 Family  
Express workshop  
**The New Harp Experience** 6:00–9:00 jazz/funk/R&B  
in the courtyard  
**African Art** 7:30  
gallery talk  
**Me and Isaac Newton** 7:30  
film \$  
**Karel Paukert and Friends** 7:30  
organ with soloists

## 31 Friday Tales from India

5:30 storytelling  
**Ernie Krivda & the Swingtown Sextet** 6:00–9:00  
jazz in the courtyard  
**Me and Isaac Newton** 7:30  
film \$

*Above: Raul Jarena and Pable Aslan, August 24.*

*Below left: New York in the Fifties, August 15 and 17.*  
*Below: The Art of Amália, August 1*



T Tickets required  
216-421-7350

✓ Sign-language  
interpreter

\$ Admission  
charge (most films  
\$6, CMA members  
\$4; most  
Carnevale concerts  
\$14, CMA  
members \$11;  
other events vary—  
please check  
listings)

R Reservation  
required





## COMMUNITY ARTS

### Parade the Circle Celebration

#### Parade at noon

Saturday, June 9  
Wade Oval Green.

With a parade theme of *Fancy Nonsense*, Cleveland's favorite community arts event includes Circle Village Festivities (entertainment and hands-on activities organized by University Circle institutions) 11:00–4:00. This free event is presented annually by the museum and University Circle Incorporated. Parade the Circle Celebration is sponsored by Metropolitan Bank & Trust with generous support from The George Gund Foundation. Additional support comes from the Ohio Arts Council; Cleveland City Council, Craig Willis, Ward 9; and the Cleveland Coca-Cola Bottling Company.

Participate in the parade for \$3 per person (includes water). No written words, logos, motorized vehicles (except wheelchairs), or live animals are allowed in the parade. Register by Tuesday, June 5 for parade buttons and parking privileges. Register during any workshop. Questions? Call 216-707-2483.

#### Volunteers

Volunteers are still needed for *crunch week* and Parade Day. Please call the volunteer initiatives office at 216-707-2593.

**Basic Parade Workshops** (under way since April 27) are Friday, June 1, 6:00–9:00; Saturday, June 2, 1:30–4:30; and Sunday, June 3, 1:30–4:30. A workshop pass (\$22/individual, \$60/family) covers all basic workshops. Workshops are open to all ages; children under 15 must register with someone older. Group rates and scholarship assistance available. Registration fees include parade entry and water.



Promotional support provided by the Plain Dealer, 89.7 WKSU, and Mix 106.5.



### Latino Arts Conference

#### The Latin Millennium:

##### A Celebration of Latino Arts

Saturday, June 16, 9:00–5:00. The Ohio Latino Arts Association's (OLAA) annual conference with activities throughout the day. Co-sponsored by OLAA and CMA. Tickets required. \$45 includes lunch, \$25 without lunch. Send check to OLAA, 2985 Coleridge Road, Cleveland Heights, Ohio 44118.

**8:30** Registration and Coffee

**10:00** Gallery Tours: Pablo Picasso, Spanish art, photography, or pre-Columbian art

**11:00** Lunch

**12:00** Awards presentation

**1:00** Performances: "Alma de la Terra," Tom and Susan Evert Dance Theater; Tepehuani Nelli Mexican dance company; Sangra Boliviana Andean music program

**2:00** Workshops: drum making, paper sculpture, mask making, puppet theater, dance; demonstrations, artist presentations, and panel discussions

**4:30** Wrap-up

### Floral Demonstration

#### Ikebana

Sunday, August 12, 2:00. Ingrid Luders and assistants.

This floral demonstration is based on the works of the Rimpa School artists in the Edo period. The flower arrangements reflect Japanese Rimpa painting in the style of the Ohara School of Ikebana. Designer Ingrid Luders is assisted by members of the Ohara School of Ikebana, Northern Ohio Chapter.





## SUMMER EVENINGS



## Every Wednesday and Friday in June, July, and August

Summer Evenings  
sponsored by  
Ameritech.

Summer Evenings are back again this year, combining favorite traditions with brand-new programs. New for this year is the Carnevale performing arts series, bringing exciting world music and performing arts to the museum in a summertime version of the popular VIVA! series. Enjoy everything from modern dance, vocal music from Mali, and Indian Kathak dance to Celtic reels, flamenco, and tango. Visitors can buy full or half-series subscriptions as well as tickets to individual performances.

Classical music offerings explore favorites from past centuries but also celebrate the contemporary, with a number of performances of works by living composers, and one entire night devoted to the music of the Cleveland Institute of Music's Margaret Brouwer, a program including world premieres of two pieces written expressly for this

concert. Area favorite the Cavani String Quartet also returns this summer, bringing along a number of friends, spouses, and acquaintances for a wide-ranging chamber music program called Cavani QuartEtc. And 1998 Naumburg Violin Competition winner Axel Strauss shows off his considerable range with a program including works by J. S. Bach, Enescu, Schoenberg, and Gershwin. Tickets are required for the Cavani and Strauss concerts; all other classical concerts are free.

The film series brings a fascinating selection of notable recent movies from around the world, plus one vintage classic from Never-Never Land: a screening of the 1924 silent film *Peter Pan* with live musical accompaniment by the 11-piece Flower City Society Orchestra, an ensemble specializing in such performances. Tickets to most films are \$6, members \$4. *Peter Pan* is \$10 and \$7.

Every Wednesday evening at 7:30 is a free gallery talk highlighting works from the permanent collection or touring a special exhibition. A variety of lectures on selected Wednesdays and Fridays help illuminate summer exhibitions *The Model Wife* and *Unfolding Beauty*, and Curator of American Painting Henry Adams offers a series on the influence of Japanese art on American artists, Fridays at 6:00, July 13 through August 3. Drop-in hands-on family art programs take place from 5:00 to 7:30 every Wednesday evening all summer. Rounding out the Wednesday-evening offerings is a series of archaeology videos of AIA lectures that took place here at the museum during 2000 and 2001.

And, of course, the galleries and store are open until 9:00 and there's dining and live music in the outdoor courtyard.



## Courtyard Music



6:00–9:00 every Wednesday and Friday (weather permitting).

**Blue Lunch** (jump swing & blues)  
Friday, June 1

**The Ed Michaels Jazz Quartet**  
Wednesday, June 6

**Larry Patch and the Buddy Griebel Quartet** (jazz)  
Friday, June 8

**Cats on Holiday** (swamp pop)  
Wednesday, June 13

**The KingBees** (blues)  
Friday, June 15

**Mr. Downchild and the House Rockers** (blues)  
Wednesday, June 20

**The Calvin Stokes Quartet** (jazz)  
Friday, June 22

**Charged Particles** (jazz fusion)  
Wednesday, June 27

**The Paradise Jazz Band** (New Orleans jazz)  
Friday, June 29

**The Eddie Baccus Quartet** (jazz)  
Friday, July 6

**Blues DeVille** (blues)  
Wednesday, July 11

**The Susan Hesse Quartet** (jazz)  
Friday, July 13

**Rare Blend** (jazz fusion)  
Wednesday, July 18

**The Roberto Ocasio Tropical Jam** (jazz)  
Friday, July 20

**The Mark Gridley Quartet** (jazz)  
Wednesday, July 25

**dbc** (folk funk)  
Friday, July 27

**The Mike Petrone Quartet** (jazz)  
Wednesday, August 1

**The Cliff Habian Quartet** (jazz)  
Friday, August 3

**The Skip Gibson Quartet** (jazz)  
Wednesday, August 8

**The John Richmond Swingtet** (jazz)  
Friday, August 10

**The Cleveland Tumbadors** (jazz)  
Wednesday, August 15

**The Trisha O'Brien Quintet** (jazz)  
Friday, August 17

**The Greg Bandy Quartet** (jazz)  
Wednesday, August 22

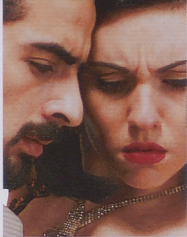
**The JT-4** (jazz)  
Friday, August 24

**The New Harp Experience** (jazz/funk/R&B)  
Wednesday, August 29

**Ernie Krivda & the Swingtown Sextet** (jazz)  
Friday, August 31







## Carnevale Series

### Carnevale

World music and performance in the spirit of the VIVA! series. Except when noted, programs are in Gartner Auditorium. Tickets are required.

### Eva Yerbabuena

#### Flamenco Dance Company

Friday, June 8, 7:30.

Magnetic flamenco dancer Eva "La Yerbabuena" and her six-member company have performed in almost all major festivals in Spain and around the world to popular and critical acclaim. Cleveland debut. "Exuberant, a prodigy of technique, strength, and knowledge"—*ABC, Madrid*. \$20, CMA members \$16.

### Several Truths

#### Gina Gibney Dance

Friday, June 15, 7:30.

This acclaimed, all-female New York company explores intellectual, physical, and artistic depths in *Several Truths*, a series of portraits of women who share a need to find identity, understanding, and connection. Cleveland debut. "A poet of the modern dance today"—*The New York Times*. \$14, CMA members \$11.

### Just Duet!

#### Karen Gabay and Raymond Rodriguez

Friday, June 22, 7:30.

Former Cleveland Ballet lead dancers Karen Gabay and Raymond Rodriguez present eclectic styles ranging from classical ballet to modern dance to theatrical jazz. The repertoire will include choreographic premieres by Gabay and is accompanied by live musicians. Cleveland debut. "Elegant pairing"—*San Jose Mercury*. \$14, CMA members \$11.

### Kathak Dance of India

#### The Chitresh Das Company

Friday, July 6, 7:30.

Kathak dance is steeped in Radha and Krishna love lore, an erotic and spiritual love-play. Kathak star Pandit Chitresh Das leads his company of dancers and musicians in a varied repertoire. Cleveland debut. "Tremendous rhythmic force ... pure delight"—*San Francisco Examiner*. \$14, CMA members \$11.

### Tarantata: Dance of the Ancient Spider with Alessandra Belloni and Company

Friday, July 13, 7:30.

For two decades, vocalist and percussion virtuosa Alessandra Belloni has revived the vital power of Southern Italian Pugliese songs; here, she is joined by Steve Gorn (flute, sax, clarinet), John La Barbera (guitar, chitarra battente), Joe Deninzon (violin), and guest percussionists Jamey Haddad and Gordon Gottlieb. "A remarkable performance"—*Los Angeles Times*. \$14, CMA members \$11.

### Altan: Song of the Red Crow

Friday, July 20, 7:30.

No Irish traditional band in recent years has had a wider impact than Altan. From quiet, touching old Irish songs to hard-hitting reels and jigs, their dynamic live performances have moved audiences from Donegal to Tokyo. Cleveland debut. "The hottest group in the Celtic realm these days"—*The Boston Globe*. \$20, CMA members \$16.

### Rokia Traore: Music of Mali

Friday, August 3, 7:30.

Rokia Traore, "Mali's hottest new singing star" (*Village Voice*), and her ensemble have won many accolades in the West. Their new album, *Wonita*, has been on the Critics' Choice list of the *New York Times* and *Billboard Magazine*, among others. Her uniquely tender voice lends subtle urgency to powerfully humanistic lyrics. Cleveland debut. \$14, CMA members \$11.



### Song of the Banyan: Dance and Music of Vietnam with the Phong Nguyen Ensemble

Friday, August 17, 7:30.

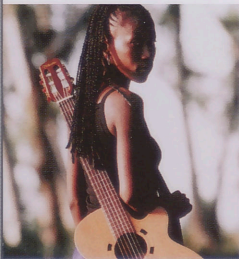
Delicate pitch bends, ornaments, and subtle and sweet slides make Vietnamese vocal and instrumental music a delight to listeners. In this program, Phong Nguyen, one of the foremost exponents of Vietnamese music in the U.S., leads his eight-member ensemble in dance, vocal, and instrumental pieces. \$14, CMA members \$11.

### Tango Argentina!

Friday, August 24, 7:30.

Former Broadway stars of *Forever Tango*, Diego and Carolina, join the New York-Buenos Aires Connection for an alluring evening full of dramatic explosions. Led by the *bandoneón* master Raul Jaurena and the Argentinean bassist Pablo Aslan, this program marks the finale to this year's Carnevale series. "Tantalizing tango that for aesthetics or acrobatics would be hard to equal"—*New York Magazine*. \$20, CMA members \$16.

Below: Altan, July 20; Tarantata, July 13; and Rokia Traore, August 3





## Carnevale Subscription Rates

Promotional support provided by Cleveland Magazine and The Wave 107.3.

### All nine concerts

General  
\$115 (savings of 20% over single tickets)  
CMA members  
\$94 (savings of 35% over single tickets)

### Five-concert series

\$64 (savings of 15%)  
Several Truths  
Just Duet!  
Tarantata  
Song of the Banyan  
Tango Argentina

### Four-concert series

\$58 (savings of 15%)  
Flamenco  
Altan  
Kathak Dance  
Rokia Traore

For subscriptions or single tickets, call the Ticket Center at 216-421-7350 or 1-888-CMA-0033. Programs subject to change.

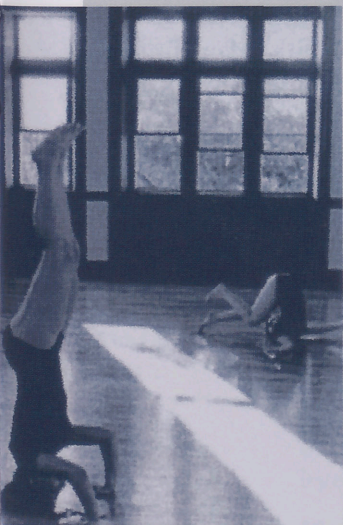
Left: Eva Yerbabuena  
Flamenco, June 8.  
Right: Tango Argentina,  
August 24

### PERFORMING ARTS WORKSHOP

#### Approaching a Theater of Active Imagination: The Performer's Technique

Friday, July 27, 10:00-4:00.

The museum's artistic director of performing arts, Massoud Saidpour, leads this workshop for intermediate to advanced dancers and actors that explores training methods rooted in the performer's imagination and personal associations. The workshop covers three areas: physical and vocal training for the performer; techniques of composition; and scoring and montage of physical action. A number of Brazilian associates assist in the proceedings. \$35, CMA members \$25.



Physical training during last year's workshop.







## A Silent Classic

**The Flower City Society Orchestra** accompanies **Peter Pan** Friday, June 29, 7:30.  
(USA, 1924, color-tinted b&w, silent, 35mm, 105 min.) directed by Herbert Brenon, with Betty Bronson, Ernest Torrence, and Anna May Wong. Unavailable for decades, this beloved silent movie is back in a newly restored print with authentic color tints! James M. Barrie's classic fantasy about the boy who never grew up receives lavish treatment in this magical film version shot by the great James Wong Howe. Philip Carli, longtime film accompanist at the George Eastman House in Rochester, New York, will conduct the 11-piece Flower City Society Orchestra in a performance of his acclaimed original score for the movie, originally commissioned for the 1996 Pordenone Silent Film Festival in Italy. \$10, CMA members and kids 12 and under \$7. Advance tickets at the Ticket Center.

Above right:  
Himalaya, June 27.  
Below: Peter Pan,  
June 29.  
Center: Titanic  
Town, July 11 and  
13 and The Bridge,  
July 25 and 27.  
Far right bottom:  
The Personals,  
August 22



## First-Run Films



A roundup of acclaimed new international films, all receiving their first Cleveland theatrical showings. \$6, CMA members \$4.

### BookWars

Friday, June 1, 7:30.  
(USA, 2000, color, 16mm, 72 min.) directed by Jason Rosette. This hilarious, award-winning documentary looks at the gritty world of New York City street booksellers.

### What's Cooking?

Wednesday, June 6, 7:30.  
Friday, June 8, 7:30.  
(USA, 2000, color, 35mm, 106 min.) directed by Gurinder Chadha, with Mercedes Ruehl, Joan Chen, Lainie Kazan, and Alfre Woodard. Four Los Angeles families—one Jewish, one Vietnamese, one African-American, and one Mexican-American—celebrate Thanksgiving in four ways in this multicultural comedy. "Walk away stuffed and happy" —*The New York Times*.

### An Everlasting Piece

Wednesday, June 13, 7:30.  
Friday, June 15, 7:30.  
(USA, 2000, color, 35mm, 109 min.) directed by Barry Levinson, with Barry McEvoy, Brian F. O'Byrne, Anna Friel, and Billy Connolly. Two Belfast barbers (a Catholic and a

Protestant) team up to corner the Ulster toupee market. From the director of *Diner* and *Wag the Dog*.

### Tigerland

Wednesday, June 20, 7:30.  
Friday, June 22, 7:30.  
(USA, 2000, color, 35mm, 110 min.) directed by Joel Schumacher, with Colin Farrell, Matthew Davis, and Clifton Collins Jr. Vulnerable recruits at a Louisiana army base in 1971 await transfer to Vietnam. This gritty, low-budget drama marks a striking change-of-pace for the flashy Hollywood director of *Batman* and *St. Elmo's Fire*.

### Himalaya

Wednesday, June 27, 7:30.  
(France/Nepal/Switzerland/Britain, 1999, color, subtitles, 35mm, 109 min.) directed by Eric Valli. Nominated for last year's foreign-language film Oscar, this visually stunning adventure (shot on location) follows two rival Tibetan clans as they traverse the Himalayas toward southern Nepal. Screening courtesy of Kino International Corp.



## Archaeology Videos

### Hip Hip Hurray!

Friday, July 6, 7:30.

(Sweden, 1987, color, subtitles, 35mm, 110 min.) directed by Kjell Grede, with Stellan Skarsgård. One summer in the 1880s, a group of famous artists gather at Skagen, on Denmark's remote northern coast, where their lust for life is threatened by a dark secret.

### Titanic Town

Wednesday, July 11, 7:30.

Friday, July 13, 7:30.

(Ireland/Britain, 1998, color, subtitles, 96 min.) directed by Roger Michel, with Julie Walters, Ciaran Hinds, and Nuala O'Neill. An Irish Catholic mother in 1972 West Belfast lobbies for a cease-fire between the British Army and IRA rebels. Based on Mary Costello's autobiographical novel. From the director of *Persuasion* and *Notting Hill*.

### Not of This World

Wednesday, July 18, 7:30.

Friday, July 20, 7:30.

(Italy, 1999, color, subtitles, 35mm, 104 min.) directed by Giuseppe Piccioni, with Margherita Buy. A nun's life is changed by the discovery of an abandoned newborn. Italy's official entry for last year's foreign-language film Oscar.

### The Bridge

Wednesday, July 25, 7:30.

Friday, July 27, 7:30.

(France, 1999, color, subtitles, 35mm, 92 min.) directed by Gérard Depardieu and Frédéric Auburtin, with Gérard Depardieu, Carole Bouquet, and Charles Berling. In 1960s Normandy, the wife of an unemployed mason begins an affair with an engineer.

### The Art of Amália

Wednesday, August 1, 7:30.

Friday, August 3, 7:30.

(Portugal/USA, 1999, color, 35mm, 90 min.) directed by Bruno de Almeida. David Byrne narrates this fascinating, music-filled portrait of legendary fado singer Amália

Rodrigues, Portugal's beloved diva, who died in 1999 at 79.

### Simon Magus

Wednesday, August 8, 7:30.

Friday, August 10, 7:30.

(Britain, 1999, color, 35mm, 101 min.) directed by Ben Hopkins, with Embeth Davidtz, Rutger Hauer, Ian Holm, and Noah Taylor. A gifted simpleton and the Devil himself figure in this magical tale set in a 19th-century Polish *shtetl*, where Jews and anti-Semitic Christians fight over a critical plot of land.

### New York in the Fifties

Wednesday, August 15, 7:30.

Friday, August 17, 7:30.

(USA, 2001, color, 16mm, 74 min.) directed by Betsy Blankenbaker, with Dan Wakefield, Gay Talese, Norman Mailer, et al. Snapshot of New York City in the Eisenhower era—a hotbed of artistic ferment, hard drinking, excessive smoking, jazz, psychoanalysis, and free love. From Dan Wakefield's book.

### The Personals

Wednesday, August 22, 7:30.

Friday, August 24, 7:30.

(Taiwan, 1998, color, subtitles, 35mm, 104 min.) directed by Chen Kuo-fu. After placing a personal ad, a lonely Taipei ophthalmologist interviews a series of respondents at a local teahouse. "Funny, sad, beautifully observed" —*Variety*.

### Me and Isaac Newton

Wednesday, August 29, 7:30.

Friday, August 31, 7:30.

(USA, 1999, color, 35mm, 110 min.) directed by Michael Apted, with Gertrude Elion, Ashok Gadgil, and Michio Kaku. In his new group portrait, the director of *28 Up*, *35 Up*, and *42 Up* turns his attention to scientists. Seven prominent researchers in different fields talk enthusiastically about their lives, careers, and pursuits. "Inspiring" —*The New York Times*.

One-hour tapes of lectures from the AIA 2000–2001 series at the museum screen Wednesdays at 5:00.

### Ohio Archaeology

June 20. Brian Redmond

### Sailing the Wine-Dark Sea: International Trade and the Bronze-Age Aegean

June 27. Eric Cline

### Mayan Archaeology

July 11. Peter Dunham

### Archaeology of the Southwest United States

July 18. Chris Pierce

### The Arrhephori on the Athenian Acropolis

July 25. Olga Palagia

### Mysteries of the Snake Goddess

August 1. Kenneth Lapatin

### Archaeological Science in Reconstructing the Past: Uses and Abuses (Knossos, Crete)

August 8. Halford W. Haskell

### Recent Fieldwork at Sardis, the City of Croesus

August 15. Nicholas Cahill

### Monastery Churches in Byzantium

August 22. Alice Mary Talbot

### Artifacts from the Royal Tombs of Ur

August 29. Irene Winter







## Free Concerts

### Chamber Music of Margaret Brouwer

Wednesday, June 6, 7:30.

*Jeannette Sorrell*, harpsichord; *Sandra Simon*, soprano; *Leon Bates*, piano; *Alice Weinreb*, flute; and others.

Winner of the 1999 Cleveland Arts Prize for composition, Brouwer has been hailed by the *New York Times* as "bewitching ... with no obvious concessions toward styles of the day." Head of the composition department at the Cleveland Institute of Music, Brouwer is published by Carl Fischer, and recorded on the CRI, Crystal, Centaur, and Opus One labels. She weaves together an evening of colorful sounds from the Renaissance to the present with delicate imagery and fast-forward rhythms. Works include *Skyriding* for flute, violin, cello, and piano; *Diary of an Alien* for solo flute; the world premiere of *Under the Summer Tree* for solo piano, and the world premiere of a piece written for Jeannette Sorrell and Sandra Simon that is so new it has no name.

### The Violin Music of Igor Stravinsky

Wednesday, June 13, 7:30.

*Rolf Schulte*, violin with *James Winn*, piano.

Schulte is one of the most distinguished violinists of his generation. After playing the Stravinsky violin concerto under Robert Craft and performing Stravinsky's entire violin opus in three concerts in 1976, his reputation as one of the great interpreters of Stravinsky was set in stone. He performs the *Suite Italienne*, *Élégie*, *Duo concertant*, *Divertimento*, and transcriptions from *Firebird*, *Le Rossignol*, and *Petroushka* in his return to the CMA.

### Good Company: A Vocal Ensemble, with instrumental ensemble

Wednesday, June 27, 7:30.

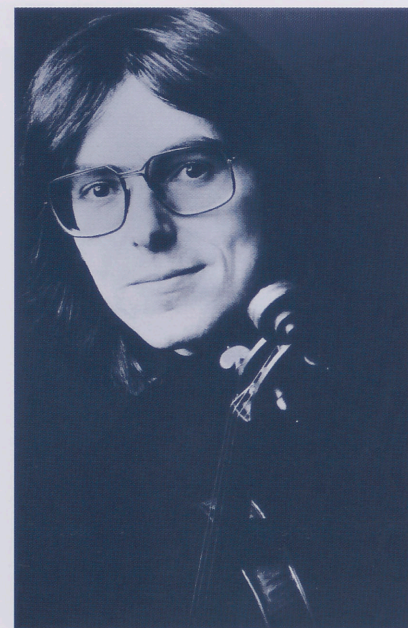
*Karen Weaver*, director.

Taking its name (and spirit) from the text of "Pastime with Good Company," a tune composed by Henry VIII of England, Good Company is a vocal ensemble dedicated to the study and performance of music from the chamber choir repertoire. The group's size and clarity of sound lend themselves well to the performance of madrigals, motets, and other intimate vocal forms, which they offer in their CMA debut, including works by Handel, Billings, di Lasso, Monteverdi, Barber, Copland, and others. Interior Garden Court.

### Michelle Hradecká, organ and harpsichord

Wednesday, July 11, 7:30.

Born in Nitra, Slovakia, Hradecká studied with Jan Hora at the Prague Academy of Musical Arts. She won first prize in the 1994 Vamberk Baroque Organ Competition and has played recitals throughout Europe and the U.S. She returns to the museum, where she was in residence in 1995, performing works by Bach, Messiaen, L. Couperin, and others.



### Kent/Blossom Music Chamber Orchestra

Wednesday, July 18, 7:30.

Cleveland Orchestra Assistant Conductor *Steven Smith* leads the talented crew of students from the Kent/Blossom festival in works by Mozart and Beethoven.

### Karel Paukert and Friends

Wednesday, August 29, 7:30.

Curator of Musical Arts Karel Paukert joins with local artists to give the McMyler Memorial Organ one last workout before the close of summer.



Above: Brouwer, Sorrell, Simon, and Bates, June 6.  
Top right: Rolf Schulte, June 13.  
Right: Good Company, June 27





## Ticketed Concerts

Right: Axel Strauss, June 20.

Below: The Cavani Quartet, Paul Cox, and Marsha Ferritto, July 25.

Far right: eighth blackbird and Andrew Manze, stars of the 2001–2002 Gala Music series

### Axel Strauss, violin with Carl Crammer, piano

Wednesday, June 20, 7:30.

In 1998, Strauss became the first German artist to win the Naumburg Violin Award and has since performed around the world with such stars as Itzhak Perlman, Felix Galimir, Ruggiero Ricci, and Mitsuko Uchida. With accompanist Crammer, he performs works by J. S. Bach (*Chaconne in D minor*), Enescu (*Violin Sonata No. 3 in A minor, Op. 25*), Schoenberg (*Phantasy, Op. 47*), Korngold (*Much Ado about Nothing, Suite, Op. 11*), and Gershwin (*Three Preludes*). \$10, CMA members, Musart Society members, and students \$5.



### Cavani QuartEtc.

Wednesday, July 25, 7:30.

Annie Fullard and Mari Sato, violin; Kirsten Docter, viola; Merry Peckham, cello with Marsha Ferritto, viola and Paul Cox, marimba. The four ladies of the Cavani Quartet need no introduction to Cleveland audiences. They return to Gartner Auditorium with family members to perform Dvořák's *Terzetto*, John Ferritto's *Dialogues for Marimba and String Quartet*, and Haydn's *String Quartet in C major, Op. 33, No. 3*. \$10, CMA members, Musart Society members, and students \$5.



## 2001–2002 Gala Music Series

Subscriptions are now available for the 2001–2002 Gala Music Series. Concerts take place Wednesdays at 7:30, and are preceded by a pre-concert lecture at 6:30.

### Rebel

October 3

Early music violin extravaganza.

### eighth blackbird

October 24

Award-winning contemporary flair.

### The Petersen String Quartet

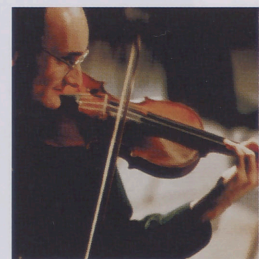
November 14

Acclaimed young Germans.

### Ewa Podleś, contralto

January 30

A "Golden Age" singer for our time.



### Andrew Manze, baroque violin with Richard Egarr, harpsichord

January 23

"The Grappelli of the Baroque."

### The Clerks' Group

February 20

Virtuosic English vocal consort.

### American Baroque

March 27

World debut of early music sextet.

### The Czech Nonet

April 4

Among the longest-lived chamber ensembles, unique and adventurous.

Subscribe now and get the best seats at up to 40% off single ticket prices. *Full-series* subscribers receive a 10% discount at dinner for all eight concert evenings. Subscribers receive advance information on all of our events.



## Talks Around the World

1:30 daily, 7:30 Wednesday evenings, and 10:30 Tuesday mornings from June 26 through July 24.

Meet in the main lobby. The 1:30 talk on the first Sunday of each month is sign-language interpreted. Talks with special themes are noted here; other talks are general museum highlights tours. In talks marked "Art Crew," costumed performers also interpret the themes.



Above: Edith, Chincoteague Virginia, 1967, a photograph by Emmet Gowin in *The Model Wife*

### Perspectives on Portraiture

#### **The Model Wife**

Wednesday, July 11, 6:00.  
Arthur Ollman, director, Museum of Photographic Arts, San Diego

#### **Eye to Eye with Frans Hals's Portrait of Tieleman Roosterman**

Wednesday, August 1, 6:30.  
Kenneth Bé, associate conservator of paintings

#### **Contemporary Art**

Fridays, June 1 and 8, 6:00. Kate Hoffmeyer

#### **Frame Up! The Story of Frames**

Wednesday, June 6, 7:30. Mary Woodward

#### **Byzantine Byzantium**

Wednesday, June 13, 7:30. Barbara Kathman

#### **Armor**

Wednesday, June 20, 7:30. Frank Isphording (with Art Crew)

#### **Symbolism in Art**

Tuesday, June 26, 10:30. Debbie Apple-Presser

#### **Greece and Rome**

Wednesday, June 27, 7:30. Alicia Hudson Garr

#### **19th-Century American Art**

Tuesday, July 3, 10:30. Saundy Stemen

#### **Still-Life Paintings**

Tuesday, July 10, 10:30. Colleen Cross

#### **Picasso's Blues**

Wednesday, July 11, 7:30. Anita Peeples (with Art Crew)

#### **Unfolding Beauty: Japanese Screens in the CMA**

Tuesday, July 17, 10:30. Joellen DeOreo

#### **Unfolding Beauty: Japanese Screens in the CMA**

Wednesdays, July 18, August 1, and August 15, 7:30. Jean Graves (with Art Crew)

#### **Frame Up! The Story of Frames**

Tuesday, July 24, 10:30. Mary Woodward

#### **The Model Wife**

Wednesday, July 25, 7:30. Tom Hinson, curator

#### **The Motifs of Georgia O'Keeffe**

Wednesday, August 8, 7:30. Anita Peeples

#### **Symbolism in Art**

Wednesday, August 22, 7:30.  
Debbie Apple-Presser

#### **African Art**

Wednesday, August 29, 6:00.  
Anita Peeples (with Art Crew)

### Lectures on *Unfolding Beauty*

#### **Unfolding Beauty**

Wednesday, July 18, 6:30.  
Michael Cunningham, curator

#### **Poems in Pattern: Japanese Screens with Literary Themes**

Wednesday, July 25, 6:30.  
Marjorie Williams

#### **A Perfect Gem of Art: Folding Screens by Western Artists**

Wednesday, August 8, 7:30.  
Michael Komanecky, Phoenix Museum of Art

#### **Imagining West Lake: Kano Sanraku and Kano Sansetsu**

Wednesday, August 15, 6:30.  
Matthew McKelway, NYU

### The Influence of Japanese Art

#### **Japonisme in America**

Friday evenings, 6:00.  
Henry Adams, curator of American painting

#### **The Vision of Japanese Art**

July 13

#### **The Japanese Influence in American Painting**

July 20

#### **The Japanese Influence in American Architecture**

July 27

#### **The Allure of the East**

August 3





## HANDS-ON ART

### Adult Studio Classes

#### All-day Drawing Workshop

Saturdays, June 9, July 7, and August 11, 10:30–4:00.

Sun-Hee Choi leads an intensive class for all levels. \$20 for CMA members, \$40 others; fee includes materials. Limit 15. Call 216-707-2461 to register.

### Family Programs

#### If These Walls Could Talk: Storytelling in the Galleries

Stories by Anita Peeples, Friday evenings from June 8 through August 31, 5:30–6:30.

*Tales from India*, June 8 and August 31.

*Tales from Africa*, June 15 and August 17.

*Egyptian Mythology*, June 22.

*Celtic Mythology*, June 29.

*Tales from China*, July 6 and August 24.

*Greek Mythology*, July 13 and August 10.

*Japanese Folktales*, July 20, July 27, and August 3.

#### Family Express

Third Sunday of each month, 2:00–4:30.

*Bugs Take Shape*, June 17.

Create an imaginary zoo filled with insects.

*Creative Kimonos*, July 15.

Design your own mini kimonos.

*Screen Scenes*, August 19.

Create your own Japanese screen.

#### Wednesday Evening Programs

June 20–August 29, 5:00–7:30.

Free studio projects.

*Summer Breeze*, June 20, June 27, and July 11.

Create marvelous summer scenes.

*Unfolding Beauty*, July 18 and 25 and August 1, 8, 15, 22, and 29.

Construct your own colorful composition!



### Circle Sampler Camp

**Grades 1–3:** June 18–22 or June 25–29. **Grades 4–6:** July 16–20 or July 23–27. Monday–Friday, 9:00–5:00.

Ten of University Circle's premier institutions offer a week of scientific, artistic, musical, and cultural discovery. \$198 per session, \$178 for members of any participating institution, including the CMA. Call the Cleveland Museum of Natural History at 216-231-4600 to register or for information.

### Theater Arts Camp

Weekdays, July 23–August 3, 10:00–1:00.

Professional Flair/Dancing Wheels, the Cleveland Browns Foundation, and the museum again collaborate on a two-week theater arts camp open to children 8–14 with or without disabilities. Participants develop an original play and produce all the costumes, scenery, and music based on works of art in the museum—then perform it in Gartner Auditorium. Classes are under the direction of Sabatino and Barbara Verlezza. A public performance is on Saturday, August 4 at 1:00 (with Cleveland's Dancing Wheels). Fee \$220 (\$10 discount for museum members; some financial assistance available). Advance registration required. Call 216-432-0306 to register or for information. Sign-language interpreted.

#### Reminder:

Sign your kids up for summer Museum Art Classes (five weeks starting the week of June 26) any time up to June 20. Call the Ticket Center.

#### Right:

Deposition from the Cross, 1653, carved in ivory by Adam Lenckhardt, is on view in gallery 223b (John L. Severance Fund 1967.134).

## PERSONAL FAVORITE

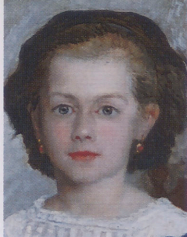
“What I love about this sculpture, aside from the craftsmanship,” says Carol Ciulla, assistant in the decorative arts department, “is that we know so much about it. The piece was made for Prince Karl Eusebius von Lichtenstein of Vienna by the sculptor Adam Lenckhardt and is well documented in the Lichtenstein archives. The sculpture was to be carved from one piece of ivory, and a tusk weighing 73 pounds was supplied. It took Lenckhardt seven years to complete, and he was paid 1,650 florins. It is amazing enough that the work has survived since 1653, but to have such a complete provenance is really special.”

The subject, *Deposition from the Cross*, was a common one, but this work was beautifully conceived and superbly executed. There is a powerful emotional connection to the subject matter, as every detail from facial expressions to sinews of



muscle expresses a kind of resigned sorrow. “The iconography of the skull and bones at the foot of the cross symbolizes that the cross was erected on the burial site of Adam. Behind the cross, Joseph of Arimathea contemplates the tablet that had been attached to the cross. At Joseph’s feet is a ciborium in which, according to Arthurian legend, he would have collected the blood washed from the body of Christ.”





## Summer Party, Fall Classes, Weekly Parking, Anytime Browsing

Mark your calendars now to reserve Saturday, July 14 from 7:00 to 10:00 for the **Members Preview Party** for *Unfolding Beauty*, featuring a presentation by Curator Michael Cunningham and Director Katharine Lee Reid. Look for your invitation in the mail in mid-June. Tickets are \$25 for members, and \$35 for guests. Members at the Fellow, Patron, and Contributing levels attend free as a privilege of their memberships. Reservations are a must! Please call the Ticket Center at 1-888-CMA-0033. If you'd like to preview the show but can't make the party, visit anytime Saturday, July 14 between 10:00 and 5:00 for a free members preview day.

**More Great Benefits:** Sign up for the second installment of the education department's *A World of Great Art*, 11 Saturdays, 10:30–12:00, September 8–November 17. This art appreciation slide lecture series covers European, Asian, and American art and architecture from

1600–1900. \$100; call the Ticket Center after June 5. Also note a CWRU/CMA audit class: ARTH300/400, *Childhood Through Art*, Monday, Wednesday, and Friday, 12:30–1:20. Classes begin Monday, August 27, and end Friday, December 7. Fee is \$75 per topic for the semester. The Ticket Center handles registration.

**Parking Tips:** We are delighted to offer free parking to seniors on Tuesdays, but this benefit is subject to availability. Expect crowds especially on the second Tuesday of each month, when a Womens Council meeting takes place from 10:00 to 3:00. Also allow extra time to park during Summer Evenings, art classes, school tours, or whenever a concert is scheduled. If our lots are full, additional parking is usually available nearby at the Severance Hall lot, but there is a charge. Call ahead if you are concerned about parking availability.

**Do It Online:** Dale and Sheree Kesler were the first members to renew their membership online two years in a row. They first joined the museum in April 1999 as Associate members (because they live more than 100 miles away, in Birmingham, Michigan); in March 2000 they renewed their membership online for the first time, and one year later they visited [www.clevelandart.org](http://www.clevelandart.org) to renew again—so we sent them a small gift as a token of our appreciation. Dale sent this note: “Thank you so much for the gifts just received. The CMA is a wonderful institution, and we are happy to be members. I hope more members renew online, as it is easy to do. Again, thank you.”

Visit the Web site to renew your membership or just to keep up on the latest at the museum. And you're always encouraged to let us know your thoughts by e-mail at [membership@CMA-oh.org](mailto:membership@CMA-oh.org).

## Young Friends

The Young Friends of the Cleveland Museum of Art is an affiliate group created to provide educational and social opportunities for people with an interest in art who are in their 20s, 30s, and 40s. Membership is open to both individuals and couples. Educational events include guided tours of special exhibitions and the permanent collection. Tours are also arranged off site, and have included Lake View Cemetery, Stan Hywet Hall, and the Cleveland Public Library. Social events include First Fridays after Work at CMA, an annual Sunday Brunch, a meeting with the museum director, and an annual benefit ball. If you would like more information about the Young Friends, please call 216-707-2744 or e-mail us at [youngfriends@CMA-oh.org](mailto:youngfriends@CMA-oh.org).

Katharine Lee Reid  
presents a volunteer award.

## Volunteer Honor Roll

Thanks to all volunteers, and especially to these honored for their service during 2000.

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### Impressive Reductions

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THANKS

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Corporate participation in the life of the museum has been increasingly important in recent years. Thanks to these individuals and corporations for their significant support—in the form of time, money, and in-kind services—as members of the museum's Corporate Council and as corporate members.

### 2001 Corporate Council



John Spirk and John Nottingham, whose firm was a corporate sponsor for the show Viktor Schreckengost and 20th-Century Design, flank the man himself at a party last fall.

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The museum has a long tradition of recognizing its most loyal and generous donors. Any donor (individual, corporation, or organization) whose cumulative gifts (including works of art) exceed \$50,000 is permanently recognized in bronze

*The following names were added to the wall this year:*

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letters on the lobby wall. Please join us in thanking the following members of our community for their continued generous support and vision for the future well-being of the museum. The donors will be honored at a reception on June 11.

Mr. and Mrs. Alvin A. Siegal

Mr. and Mrs. Herbert A. Spring Jr.

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Mr. and Mrs. Donald W. Strang

The S. K. Wellman Foundation

*Because of their continued generous support, the following friends were moved to a higher level:*

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"The Planned Giving Council is an important asset of the museum. The Council represents a dedicated group of accountants, lawyers, insurance specialists, trust officers, and financial planners. Council members contribute to the museum's estate planning seminars and are a great resource for museum members working with Karen Jackson. I want to sincerely thank all the members of the Council for their hard work, support, and dedication to the museum."

—Jeff Weiler, Benesch Friedlander Coplan & Arnoff LLP, Chair of the 2001 Planned Giving Council

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## The Legacy Society

Our thanks to the many members of the Legacy Society, including those who prefer to remain anonymous, for their generosity, kindness, and support. If your name does not appear and you have created an endowment at the museum or included the museum in your will, trust, or as a beneficiary of a life insurance policy or retirement plan, please call 216-707-2585 and we will be honored to include you.

"We are proud to be a part of a tradition which gives us a significant role in the future and well-being of the museum. The members of the Legacy Society have a long history of helping to build a solid future for the museum through their gifts. We are pleased that our contributions support activities of the museum that reach out to the community and touch many lives."

—Jim and Hanna Bartlett



Mrs. Shuree Abrams  
Carolyn Adelstein  
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**Magazine**  
(ISSN 1081-7042)  
Vol. 41 no. 6, summer 2001. Published monthly except July and August by the Cleveland Museum of Art at Cleveland, Ohio 44106

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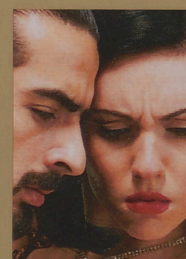
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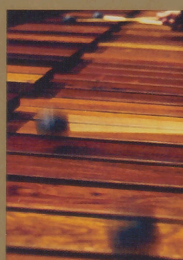
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